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SOUTH CAROLINA'S NEWSWEEKLY

Wrapping up a fruitless session



Clyde Eltzroth

While many legislators brag that they've done so much that they deserve a vacation, virtually no major legislation has been enacted.

by Bob Thompson

Four months ago, when Clyde Eltzroth began campaigning in earnest for the Fourteenth Judicial Circuit judgeship, he optimistically estimated that he had 114 legislators committed to vote for him. Then came four months of scrutiny by the press, as the state's leading newspapers pointed out in editorials that Eltzroth's slate as Wildlife and Marine Resources Commissioner was less than clean. Eltzroth had been criticized before, but never as much as during the four months of this year's General Assembly session.

On May 14, Clyde Eltzroth was elected to the long-sought circuit judgeship by a joint assembly of the House and Senate, garnering 112 votes. Despite the voluminous criticism of Eltzroth, the legislators apparently hadn't been swayed. They'd kept their word to Clyde.

It was about the only time that the legislature has kept its word.

Heading into what many legislators hope are the last two weeks of the legislative session, the General Assembly has failed so far to enact any of the major reforms it promised the voters last fall. It has been a spectacularly unspectacular four months of compromising, haggling over details, and near-abdication of responsibility.

And for those legislators who wanted to see the major issues addressed and answered -- ethics, milk prices, the Public Service Commission, home rule, gun control, tidelands protection, property tax reform, judicial reform, Senate reapportionment -- the end is drawing agonizingly near. While House speaker Rex Carter says optimistically that it is possible for the General Assembly to adjourn by May 31, and while other House members brag that they've gotten so much done that they could afford a vacation, virtually no major piece of legislation has been enacted into law.

If that sounds unduly negative, the record speaks for itself. Here's a compartmentalized rundown on some major issues before the legislature, their current status,

and their chances of passage.

ETHICS

If there was one overriding issue that the voters were concerned about during the fall elections, it was the question of ethics in government. The usual public cynicism about corruption in government was exacerbated by Watergate, and as a result, here in South Carolina the little favors to which public officials were accustomed began to be seen in a new, more exacting light.

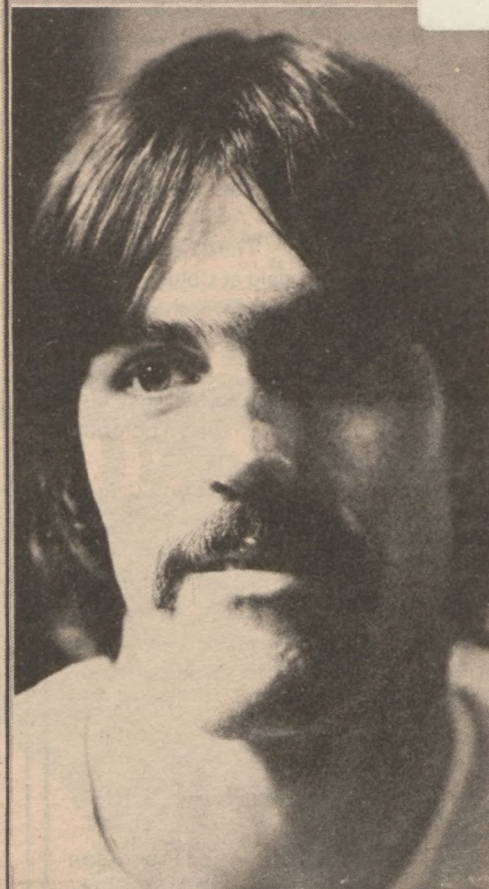
In February, the House passed a comprehensive ethics bill over the efforts of some legislators to strike the most stringent clauses, most notably the public disclosure of a public official's economic interests. The bill would set up a single State Ethics Commission, comprised of six members appointed by the governor and confirmed by the General Assembly, which would investigate all complaints of unethical practices -- whether in the House, the Senate, or any state, county or municipal governmental position.

Generally, the House bill, drawn up by the Judiciary Committee, would require any public officials (including legislators) to file a report with the State Ethics Commission each time they feel they may be involved in a conflict of interest. The bill would also require elected officials and most appointed officials to disclose any money or gifts received directly from state, county, or municipal agencies. (The word "directly" was inserted in the bill when several members, especially Rep. Leevy Johnson and Rep. Charles Hodges, complained that the bill would require them to reveal not only their own financial interests, but also those of their families. Johnson had led a narrowly unsuccessful effort to scrap disclosure entirely, so as a compromise Reps. Bobby Kneece and Jean Toal restricted the disclosure clause to "direct" interests.)

A few weeks earlier, the Senate passed its own version of ethics legislation, considerably weaker

(Continued on page 8)

**An interview
with Brian
Winters,
page 6**



Inside:

**Paul Harvey,
voice of the
Silent Majority**

**'Capone,' a
low-budget film
that shows it**

**The attack of
the Boogie
Monster**

osceola

"Freedom of the press is guaranteed only to those who own one."

—press critic A.J. Liebling

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national topics

Feiffer

WHO LOST VIET NAM?

"NOT I," SAID
IKE. "I JUST
SENT MONEY."



"NOT I," SAID JACK.
"I JUST SENT AD-
VISORS."



"NOT I," SAID LYNDON.
"I JUST FOLLOWED JACK."



"NOT I," SAID DICK. "I JUST
HONORED JACK AND LYNDON'S
COMMITMENTS."



"NOT I," SAID JERRY.
"WHAT WAS THE
QUESTION?"



"YOU LOST
VIETNAM," SAID
HENRY, "BECAUSE
YOU DIDN'T
TRUST YOUR
LEADERS."



JACK ANDERSON

AND THE WASHINGTON MERRY-GO-ROUND

Kissinger's failures in Southeast

Asia may cost him his job.

WASHINGTON - Secret military cables place the blame for the quick collapse of South Vietnam directly on President Nguyen Van Thieu.

Thieu left Saigon with a blast at the United States. He blamed untrustworthy Americans for the defeat. The truth is that his own military miscalculations, more than anything else, caused the debacle.

Thieu was indecisive. He gave the order to pull back his troops into a more defensible perimeter, but then could not decide where they should make a stand. He issued orders, then cancelled them.

Finally, the commander of the key Second Military Region, after a meeting with Thieu, returned to his men and announced: "We're pulling out tonight."

They left behind vast stores of weapons and equipment. They also left the First Military Region outflanked. The retreat quickly turned into a rout. As the panic spread, Thieu went into seclusion to wait for an American miracle. He kept insisting to his ministers in the final days that "the Americans can produce miracles."

But there were no miracles. In fact, the chief U.S. "miracle worker," Henry Kissinger, may be the last casualty of the war.

The backrooms of Washington are buzzing with talk that the one-time superstar Secretary of State is on his way out.

Many experts believe that the fall of South Vietnam was an inevitable result of the 1973 Paris peace accords, which Kissinger negotiated. The terms granted the North Vietnamese army a formidable foothold in the South.

The Kissinger policy in neighboring Cambodia also crumbled when put to the test. Cambodia was a peaceful, neutralist nation until Kissinger and President Nixon took the war across the border in 1970. Now it is in Communist hands.

Kissinger's failures in Southeast Asia, say our sources, may cost him his job.

Jackie Jottings: Jacqueline Kennedy Onassis is an international superstar, a cult figure who has been a symbol of America. Along with millions of others, we admired her courage and marvelled at her

elan. But when, as an historical exercise, we probed behind her public image, we discovered that she was a monetary monomaniac.

We discovered that she entered into a \$3 million contract as a pre-condition of marriage; raised pin money to the level of a six-figure tax shelter; and turned her clothing into a resale industry. She could not manage the functions of her personal life without a battery of attendants, transporters, lawyers and diverters. She consumes enough of the world's luxuries to provide necessities for hundreds of families.

Jacqueline and Aristotle could not get along, and could not stand each other's friends. He referred to her companions as "faggots," and she routinely snubbed his oil-industry friends.

For example, Ari invited British Petroleum chairman Sir Eric Drake and his wife to Skorpios one summer. Jackie ignored the guests, and spent her time running movies to entertain herself.

When Ari scheduled an important dinner with Mobil Oil President William Tavoulareas and his wife, Jackie refused to attend. Like a school kid playing hookie, she sent a note instead, falsely claiming that her son John was sick.

Our sources say that Jackie frets a lot lately about her age. She is terrified, they say, of turning 50. When the subject arose recently, she put on a sour face and exclaimed "Ugh!" This concern translated itself into more spending on cosmetics, clothes and beauty treatments.

Contrary to her glittering public image, close friends portray Jackie as a self-centered spendthrift.

Ballet Brouhaha: The Shah of Iran has made enemies of some Washington ballet buffs. The Persian potentate reserved more than 800 seats at the Kennedy Center

for a May 17 American Ballet Theater performance.

Some of the regular customers were miffed when they were asked to "voluntarily" exchange their tickets to accommodate the Shah's party.

But the Kennedy Center director Martin Feinstein managed to mollify some of the put-upon patrons by giving them tickets to a special performance by Russian ballet sensation Mikhail Barishnikov.

Obscene Calls: Saturday night, it seems, is the big night for crank calls at the White House. These calls are immediately transferred to Secret Service agents, who tape the conversations. The most prevalent theme, we have been told, is for drunken damsels to proposition the President. The most amusing calls are then replayed to entertain the President's bodyguards.

Drug Bust: The Senate has uncovered widespread corruption in the federal Drug Enforcement Agency. The investigation, spearheaded by Sen. Harry Jackson, D-Wash., has discovered that corruption, including actual drug trafficking, is rife among federal and local narcotics agents. Jackson will also produce evidence that our borders are virtually unprotected against the massive flow of narcotics.

King Caucus: Congressional Republicans have attacked their Democratic colleagues for allowing "King Caucus" to rule the Congress. Despite adopting many reforms, the powerful Democratic caucus is still secret. Now the Republicans have taken the lead. They've voted to open their caucus to the public and press. The Democrats have an open caucus proposal scheduled for debate later this month. But Congressional sources doubt the present proposal will be passed.

Out of reach

TRB
FROM WASHINGTON

The break-in occurred June 17, 1972; the resignation August 9, two years later. In the final 18 months there was turmoil. Outside crises beset the world's most powerful nation -- the consequences of the 1973 Middle East war, the oil emergency, rising inflation, assorted economic dislocations, Vietnam -- but people couldn't concentrate, it was all Watergate.

"Two years may be commendable deliberateness in the determination of personal guilt," says Hans A. Linde, law professor at the University of Oregon, in a symposium that fills the whole of the forthcoming issue of the law review of George Washington University (\$5). "It is no way to conduct a government."

The symposium focuses on one subject: Is there some better way for Congress to get rid of a discredited President than impeachment? To be specific, how about the constitutional amendment proposed by Democratic Rep. Henry Reuss of Wisconsin? The premise is that it should be possible under extraordinary circumstances to replace a President before the end of a four-year term by means other than impeachment, and that such an extraordinary removal should be followed by a timely election of a new President. Mr. Reuss wants to graft a parliamentary-style "no confidence" vote on our government. If both houses voted a three-fifths majority, Congress would be empowered to compel a special election. And, to make sure that they didn't act capriciously, Congress would be required to put its own neck in the noose, too, and stand for reelection.

Radical? Indeed, yes, and some of the baker's dozen of distinguished law professors and political scientists discussing it can hardly contain their scholarly distaste. Yet, on the other hand, shall we leave the system as it is, with a President so vulnerable that, in the biting comment of James Sundquist, Brookings Institution senior fellow, "Under our system a Neville Chamberlain would stay in office for his full term even if that meant losing a war and the very freedom of nation." Remember that Theodore White in his new book, *Breach of Faith*, concludes that Nixon was an "unstable personality" whose conduct became "increasingly erratic."

Has Watergate taught us anything? Jerry Ford is a disarming fellow of exemplary commonplaceness whose incalculable virtue is that he isn't Richard Nixon. Suddenly now a post-Watergate burst of Nixon books appears, coinciding with Vietnam's collapse -- a war where uncontrolled power allowed Nixon to invade Cambodia, and to order carpet-bombing. Now Congress has temporarily reasserted itself but all the pressures in history are toward a strong executive. Suppose America's next Nixon is charismatic, driven by internal fires into a imperial role.

To impeach Nixon all Congress had to do in 1974 was decide what "high crimes and misdemeanors" meant, and then catch him with "the smoking pistol." Few thought that was possible until the incriminating tapes showed up, so thoughtfully provided by Nixon himself. Only 18 1/2 minutes were erased. "Anyone with any sense in the White House knew who had

erased the tape," says Jimmy Breslin in his new book, *How the Good Guys Finally Won*. "Nixon had."

"It was a closer thing than we like to admit," observes University of Minnesota law professor Samuel Krislov in the symposium. Others note that the Nixon resignation wasn't a vindication of the system; it was the result of coincidences, beginning with an inquisitive guard and ending with a leftover founding father, Sam Ervin.

As Arthur Selwyn Miller of George Washington law school puts it: "In retrospect, it is incredible that all those events could have happened. It is even more incred-

ible to say that a series of fortuities means that the system is working."

Half the legal experts consulted oppose the Reuss proposal, and nobody likes it much. But that really isn't the question. Nobody likes to jump off a ledge, but suppose a bull is charging you? You don't linger.

In many ways the American government shows its age. We hail the founding fathers, but they didn't mean us to have the system we have. Madison thought Congress would be paramount, the President a messenger boy. Most of them assumed the President would be chosen by some elitist group, the electoral college, say, or perhaps

by peers in Congress, the way Mrs. Margaret Thatcher was just picked by other MPs to head the British Conservative party and replace Edward Heath. The fathers couldn't have imagined the presidential primary system; nor the way the American presidency now combines monarch and prime minister, let alone commander-in-chief and Archbishop of Canterbury, for he is head of state, head of government, head of armed forces and presumed head of the nation's ethical establishment.

Congress can exert a kind of blackmail against a President but many of the panel of experts agree that Congress, as now organized, can't govern. Fletcher Baldwin

of the University of Florida attributes its inherent "inertia and stagnation" to the local basis of its selection, not counter-balanced by strong party discipline, as in England.

The separation of powers seems eroded, too; the President is on top. Fifty years have seen a decline in the power of the states, of Congress and of the cabinet, and the aggrandizement of the executive. Harvard's Samuel H. Beer feels that since the impeachment process "did work in the case of President Nixon," then "Congress should leave things as they are." But most participants have the uneasy feeling that some-

(Continued on page 9)



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Paul Harvey, voice of the Silent Majority

by Dan Lackey

NOW that I stop to think about it, I know it all must have taken place in a time warp, in some twilight zone reserved exclusively for that Silent Majority whose hopes and fears Paul Harvey has for many years so masterfully articulated. Paul Harvey- radio-TV commentator, columnist, political faith healer, candid Calvinistic moralist, self-labeled "reactionary", and perfect oratorical master of the famous Hypnotic Pause- **preached** (there is no other verb) Wednesday night, May 7, 1975, corner of Smith and Main, Greenville, South Carolina, in a civic soap-box called Memorial Auditorium. I was there. I saw him do it. I describe it the best I can.

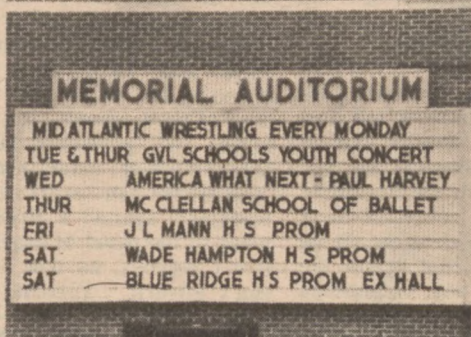
THE lecture actually took place in what could well be one of the country's sturdy Great Depression pyramids erected by the provisionally-hired hands of the Works Progress Administration. Memorial Auditorium is a big red-brick community center, a gymnasium-arena the size of a small airplane hangar. It houses all sorts of events, big and small.

I saw upon arrival that old Mem. Aud. had in store a very busy week indeed. The bright marquee outside said that on Friday there would be the Lavender High School Junior Senior Prom; on Saturday there would be the Turbeville High Prom; on Sunday the Senior Citizens Ceramic Show; and on Monday, every Monday — don't miss it! — Mid-Atlantic Wrestling. **THIS WEEK: "HANSON THE SWEDE" vs. "JOHNNY SADDLE SORES"**. But last Wednesday, just last Wednesday, quietly, discreetly, old Mem. Aud. was transformed into a simple, sacred chamber in Greenville's Bible-thumping heart.

Only ten minutes before Paul Harvey commenced, as they loosely say, to speak, an embarrassingly small audience suddenly multiplied as miraculously as St. Mark's five loaves and three fishes. Pious folk, one by one, filed in soberly, religiously filling first the floor seats then spilling up into the gallery. In five minutes there was a very substantial crowd — 2 or 3 thousand — which brought with it an air of quiet expectation born ever so obviously of a totem respect for the speaker at hand. Most of the faithful were between 40 and 70-or so I gathered from an informal survey of the number of gray and white Q-tips in the sea of faces. There were a few young people. There were a few children. There were two blacks. The men and the women were dressed for the Wednesday night church with which this service competed.

It was abundantly clear that what I would soon be witnessing was a coat-and-tie tribal rite marred in its primitive taste only by an appalling number of tape machines (Sony doggie-bags to carry home the undigestible portions of St. Paul's epistle to the Romans?). Most everyone sat in the midst of a "big bunch of folks" with whom they were "real family with". But good-Christian conviviality in old Mem Aud was wary, contained. The assembly seemed, a little sadly, like a town meeting deprived of its traditional crusty libertarian personalities. That awful phrase bequeathed to the semi-science of sociology by David Reisman came to mind:

"totally other-directed". I could see that the preaching that night was to be done to the all-too-converted. The hall was waiting for Mr. Harvey to clarify and crystalize its common bigotries, to tell it how to think, what to say, how to jerk its collective knee. And he did not fail them as you shall see.



IT was some show. Mr. Harvey is a ringmaster of rhetoric. With the eight-syllable sounding of the patriotic brass that has become his broadcasting trademark, the loudest tinkling symbol of American civil religion called the hall to order:

"Good evening, A-mer-i-cans!" Then he nodded and swallowed, and stood with the criminal self-confidence of a man preaching privately in front of a mirror. I had been curious to see if Harvey is more like a person in person and less like the myopic marionette he seems to be on the television screen and my clinical interest was quickly satisfied. He is in fact and person less like a marionette but, unfortunately, more like a robot. He said:

"The highest compliment of all is to be invited back. Thank you for that. I wish this visit I could come here and anticipate a bright and shiny problem-free tomorrow! But if I spoke only that which might please the immediate audience and not all that is on my heart...well... it wouldn't be Paul Harvey, would it? So...I have some bad news as well as some good news for you tonight...Our beloved United States..."

Then it struck like an assassin's bullet. That weird devotional seizure: He stood transfixed as the famous Hypnotic Pause ensued. The Silent Majority was...well, silent. Its collective unconsciousness rose and gathered like a mushroom cloud. That final phrase washed every attentive brain as thoroughly as the insane thought of Tolstoy's proverbial White Bear. One could swear if one was prone to the hearing of things that old Mem Aud was softly whispering, "Our beloved United States..." Over and over. It went on. And on. Then the titters began. The cue. And Mr. Harvey mercifully brought us all up for air. The grandfather clock of Goldwater America began again, deliberately, quaintly, charmingly...ticking.

AT this point I flicked on my recorder and turned in an instant to introspective reflection, a dreadful breach of my responsibility as cub reporter but-in human terms, if I must say so myself-a significant moral and intellectual achievement under the somnambulist circumstances fast obtaining in Memorial Auditorium. I figured I would soak up Paul's medium now and sort out his message later over the recorder with a cup of coffee. Mr. Harvey seemed at first glance a deserving sitting duck for all manner of ribald sniggers and I listed

a few gross thoughts that came to mind:

1. With his voice, he plays, or tries to play, the pipe organ.
2. Not a big man...looks like Truman Capote trying to neutralize his effeminacy with a poor imitation of Nixon.
3. The shell of Mark Twain...with bowels for brains....

But it slowly dawned upon me that if Harvey has any real polemical function in the conservative stasis it must be that of a decoy planted to encourage wasteful ad hominem pot-shots from good-hearted liberals and flabbergasted radicals who forget that a target as big as the breeze is generally invulnerable to verbal bullets and fisticuffs. It was suddenly clear (at least to me) that Mr. Harvey is Crucifying himself with self-caricature in order to personify and serve up on a copper platter the fundamental attitudes of the WASPs he so regularly preaches to. But like the very rich and diamond-studded very Reverend Ike, though in a lower, "country" key, Mr. Harvey is the kind of public audacity who must thrive on all those ribald sniggers, garnering with them, like the cripple, and obtuse admiration and sympathy from others. He is often billed as "the burr under the saddle of the American consciousness". No doubt an appropriate Jacksonian metaphor if we refer to America-at-large and not America-the-beautiful for those whose consciousness Harvey is not the burr, but the put-to-pasture plow horse and its saddle. In an earlier day, before the electronic media made literary magnates out of merely clever con men, he might have "gone good" and preached the gospel or even "bad", peddling elixirs or barking in front of a burlesque tent. At these public speeches he must always open himself up like a political Ted-and-Sally Primer for the young, aspiring, but untutored and contemptuous Eric Sevareids.

MR. HARVEY IS THE FOREMOST POLITICAL ARM OF A NEW Billy Sunday evangelism. The underlying burden of his speech at Greenville was as usual the extolling of the value of clean hard work and of grizzly frontier personal piety-as if there were still infinite space, trees to cut, log cabins to build, and abundant red skins to bump into oblivion. The modern evil of the assembly line must be to Paul no more than an after thought, no worse than purgatory and a pretty decent place to wait for the after life. It was also his task which is carried out with superlative skill to tell us Americans how to feel about ourselves in the wake of the now openly admitted banality of our excursion into Vietnam. His voice was soothing though his logic often took paranoid leaps. He began, without warning, with a virtual Tommy-gun of "figures" showing the United States to be falling behind in the "manufacture" of almost everything. "Once upon a time America," he pined majestically, "we led the world. But what we had done was **mind our own business** sooo well...that we were a light house for the world!" The pointed pun about minding our own business foreshadowed the later quasi-isolationist mental therapy he gave for Vietnam. And during a mini-Hypnotic pause he left the hall to wonder why, why is our team not leading the league of

Nations. Well, it's very, very simple. Said Mr. Harvey:

"Because their workers will work longer for less!" No ifs, ands, or buts about it. Come on, Detroit, come on Lewiston: Tote that barge, lift that bale. There was no need for him to instruct us, as in the old days, in the proven axiom that organized labor equals debilitating socialism equals anarchy equals mob irresponsibility equals drunken hedonism and adds up to Sodom and Gomorrah.

Mr. Harvey asked rhetorically why had we fallen from first to fifth in "riches per capita" (Kuwait, he said, now leads the league)? And then he answered. He suggested that They had "misled us". And oh what a maze of primrose paths They had led us down. They had sold us on sexual permissiveness which had led to an increase in the number of rapes. They had sold us on soft-soaping criminals which had led to an overall increase in crime. They had said that if we just give money to the poor folks there will be a decrease in the thefts which are now rising. They sold us on pull-the-punches wars. They sold us on taking God out of the schools, enhancing only Junior's intellect, resulting in undisciplined emotions and — this "statistic" crops up everywhere — a 92 percent increase in the number of school-age suicides.

They. They. They. The late Richard Hofstadter wrote a whole book on the irrational use of this word in the history of political polemics. It is called **The Paranoid Style in American Politics**. Granted, Mr. Harvey used the word rhetorically, to enhance dramatic effect, but his parody (almost satire) of his congregation's paranoia was still a form of paranoia and it seemed like the parody revealed the simple essence of the paranoid style, its petulant blaming name-calling.

This is the kind of illogic which brazenly stated provides one hell of a good rub-down for the reactionary brain. But Mr. Harvey's subtle advice on how the faithful should think about the failure in Vietnam was somewhat better than I ever could have expected. He gently wooed the congregation, first, away from the Domino Theory. He used none of the standard reasonable arguments, of course, but only appealed to the authority of superior opinion. Paul Harveys. He talked movingly of our greatest of American patriots, Bob Hope. He said he understood Hope's disappointment at the pull-out and his feeling that if we didn't fight the Communists there, we'd fight them closer to home. It was an opinion, Mr. Harvey said, that he'd once held himself. But, said Paul, "If all the Communists dropped dead in the world tomorrow...we'd still have 99.44 percent of our problems. I'm less concerned with the lousy Communists than I am with the lazy Americans." This nudging of the right a baby-step toward the center should not go unnoticed. The sacred sub-text of Mr. Harvey's secular sermon was that Vietnam was a fallen cherry from the imperial Tree of the Knowledge of Good and Evil and one of the best left to rot. Tighten the Imperial Belt, he said in effect to the Silent Majority, and work to clean the smut and the crime and the dope from our streets at home.

(Continued on page 5)

Mr. Harvey

(Continued from page 4)

Mr. Harvey was encouraged to think about the progress the young people had made since the lesson of Kent State. He said it was about that time that the young people themselves had looked into the abyss and seen where all this "do-your-own-thing" philosophy was leading them. He did not have to men-

tion that the abyss he spoke of was nothing so metaphysical as the barrel of a gun. Most general statements of popular conservative philosophy contain this ritual reconciliation with "the young". It is a magnanimous attempt to place those permissive rowdies back in their third generation slot with Grandpap as emperor of the clan.

He spoke for 90 minutes. In simple terms of entertainment it should have lasted an hour only. But the extra 30 minutes beyond the dramatic value, demonstrated, Paul's function as political healer of the faith of Middle America. He had to touch on all those things that

might upset that hardworking yeoman as he sat with the morning paper. And he did. But when it was all said and done, what was wrong with America was simply not the system but immoral, lazy individuals. Mr. Harvey took an ungrudging standing ovation from everyone but myself.

THE HALL WAS cleared in two minutes. The tent folded. I went backstage to meet Mr. Harvey for a pre-arranged picture taking session, but he was gone. Vanished. No where to be seen. He was probably halfway to the airport. A disappointed fan and I — he carrying a Har-

vey book to be autographed — searched the dressing rooms and corridors. But to no avail. Since an hour and a half of fossilized puritanical prudence always begs for a therapeutic sexual predence, it occurred to me that what Mr. Harvey had done essentially was "turn a trick" in Greenville. It took no great surrealist effort of the imagination to see Mem Aud as the toilet stall in the men's room of any Greyhound Bus Station worth its salt, and orator Harvey as the arcane fly-by-night house queer arrived to quickly service the local body politic, then take the money (\$6000, incidentally!) and run.

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Brian Winters

A former Gamecock star reflects on the pros

Interview by Steve Schmutz

There have been many memorable individual plays by University of South Carolina basketball players since Frank McGuire came to Columbia and put the University of South Carolina on the national basketball map—John Roche and Tom Owens working against the boys in blue and their ACC brothers of the Big Four during a devastatingly victorious road trip up Tobacco Road in the 69-70 season; Kevin Joyce's tip over Lee Demmond to beat North Carolina and give USC its first ACC championship in the 70-71 season; Tom Riker's 15 consecutive field goals on the way to a 19 for 21 performance from the floor in beating Fordham in the 71-72 season; Kevin Joyce's 43 point performance in almost single-handedly beating Indiana in the 72-73 season; and perhaps the most dramatic performance from a Gamecock player was Brian Winters' game-winning shot against Marquette with just seven seconds left in a nationally televised game from Carolina Coliseum in the 73-74 season.

After graduating from USC, Winters signed a bonus contract with the Los Angeles Lakers and has just completed his rookie season. He started 18 games and averaged nearly 13 points. During a recent visit to Columbia, Winters talked with Osceola.

Osceola: Brian, the Lakers drafted you in the first round, which surprised a lot of people. What do you think they saw in your college game that made them so interested in you?

Winters: Actually there was a lot of luck and politics involved. The general manager of the Lakers knew Coach McGuire. I played in three straight All-Star games in Hawaii, all the pro scouts were there, and I had three really good games. They put more stock in seeing me in three straight games than they would have in just seeing me on occasion in the regular season. I really didn't have any idea who would draft me. Obviously the scouts for the Lakers liked what they saw in my games and they drafted me. I went out to L.A. and negotiated my contract with them.

Osceola: Your old teammate, Tom Riker, said that his lack of playing the man-to-man defense under McGuire was the factor that hurt his game the most in the pros. Did you find your lack of experience in playing the man-to-man in college hurt you in breaking in with the Lakers?

Yes, I think one of my basic weaknesses in the pros has been my defense. My first two years in college we played almost exclusively the zone defense. However, my senior year I did get some experience playing man-to-man because we used it occasionally. But I think you can learn

to adjust -- it becomes instinctive. A big guard like myself has to learn to slow smaller, quick guards down. Riker is actually a natural center and he has been forced to play out of position at forward and of course he is not as quick as the forwards in the NBA.

You had many strengths in your game in college but I think you would agree that your outside shooting was probably the strongest part of your game. With the Lakers during the last season did you rely totally on your outside shot for your scoring, or did you take the ball inside to score as you often did in college?

Winters: Well, I got the majority of my points on jump shots. I never really got a lot of layups or close-in shots. That is one part of my game that I feel that I can improve on. I need to work on driving down the middle and taking it in for the shot or passing off. Of course, my jump shot will always be my main weapon.

Osceola: A lot of people thought you would be too slow to play in the NBA, yet you had a very successful rookie season with the Lakers. Did you find that your alleged lack of speed hurt you as a professional player?

Winters: This year, since I wanted to get as much playing time as possible, I played at forward and guard. I certainly think I am quick enough to play as a forward. I should be quicker than most forwards I play against. But I do think that my future as a professional is at guard and there I am not quite as quick as I could be. Obviously I am not as quick as a Nate Archibald or Van Lier. I think that I am quick enough to play with them but I am not a great defensive player at this stage of my career. I try to outthink and outpace them to compensate for my lack of speed.

Osceola: "Sports Illustrated" called you one of the better rookies in the NBA this year. Were you satisfied with your first year as a pro?

Winters: Oh, I don't know. I was fairly satisfied with the year I had. I am going to have to get more consistent, though. It is often hard to get yourself psyched up for a game because you play so many games in the pros. Actually, I thought I had a pretty good year for the amount of playing time I was able to get. I'm definitely not satisfied with our 50 losses. I mean, I'm not used to losing like that. I know there is a lot of room for improvement

in my game.

How did some of the veteran players on the Lakers treat you as a rookie? Is there the hazing with the rookies as there is in pro football?

Winters: Yes, there was a little bit of that, the older players called me Rook or Rookie. I had to carry the balls; there were six of them to carry. I had to carry my suitcase and maybe another bag and those six balls which was rather awkward.

Osceola: Were you nervous for your first practice with the Lakers? It seems like a lot would ride on how you looked in practice...

Winters: No, not really, training camp was mostly running and getting in shape.

Osceola: Were you nervous when you took your first shot in your first game with them? Did you miss the backboard?

Winters: No, actually I hit my first shot which made me feel good. I made 16 points in my first game. Of course there were exhibitions.

Osceola: You played on a losing Laker team this year. Do you consider the fact that the Lakers finished at the bottom of their division was a break for you with respect to you getting perhaps more playing time than you would have on a good team as a rookie?

Winters: Yes, definitely. I think it enabled me to get more playing time. I was expecting Jerry West to be on the team and with Gale Goodrich, I figured at most to be the fourth guard. But West retired, one guard was traded and obviously this was a break for me. But it is hard to say what a winning team might have needed. I don't think on a winning team that I would have gotten to play as much.

Osceola: After playing on highly successful teams in high school at Archbishop Malloy and in college at USC, how did it feel playing on a losing team for the first time in your career?

Winters: It was strange. I hadn't been on a team that had lost fifty games from the time I had been in grammar school to college. It's very depressing. You start asking yourself what it is you have to do to win. We would lose two or three games in a row and I'd begin to worry that we were never going to snap out of it.

Osceola: How did the home fans react to the Lakers as losers? I know the fans there have a reputation as being rather vocal.



Photos by Robert Jenkins

Winters: Well, I think the Laker fans are really frontrunners. There are about 10,000 season tickets sold and when we starting losing only about 6,000 would show up. Of course it is that way everywhere. When the Knicks were losing they had empty seats too. The fans have the tendency when you are losing, to just sit back and not come to the games. Who wants to see a loser? But I thought generally the fans were pretty nice to us. Of course there was always the occasional drunken fans that you have that to contend with everywhere.

Osceola: The Lakers have of course lost Jerry West to retirement and many think West was the greatest guard to ever play the game. Do you feel like you are playing in his shadow -- do fans or writers there draw any comparisons between you and West?

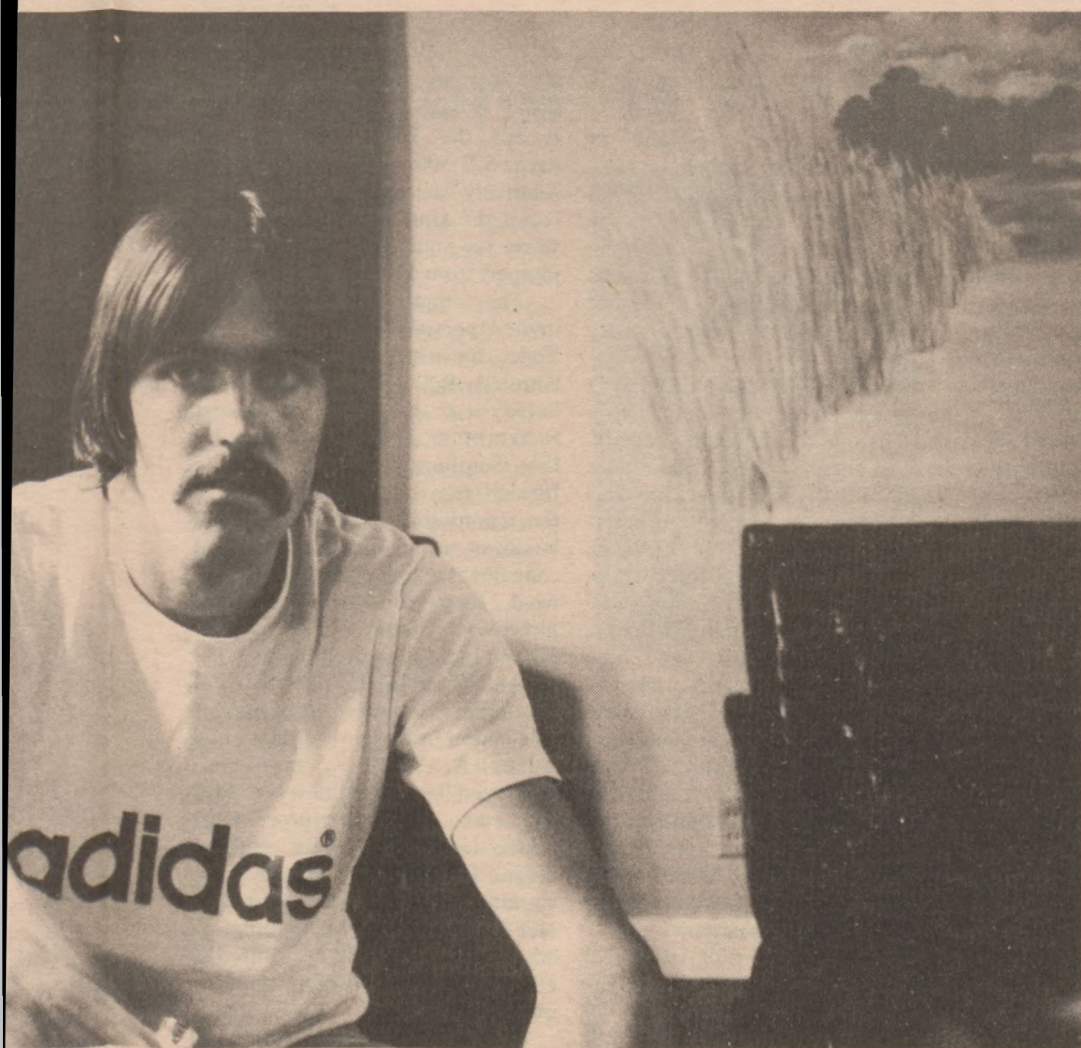
Winters: I've had that question before. People inevitably want to draw that comparison, but I guess there are similarities between our games. But I am not a Jerry West. I think he and Oscar Robertson are the greatest ever. I don't know if I can ever be as good as West. Some aspects of our game are comparable but I like to think I have my own style. Jerry and I became good friends. I liked to visit his bar.

Osceola: Who in your opinion was the best guard you played against this past year?

Winters: That's a tough question. I guess I'd have to say Walt Frazier is probably the best. He is so good because he is such an all around player. He can score with anybody and he is a great team leader. When you are talking about great players, there are so many things to consider. One aspect of your game may be strong, scoring for instance, but Frazier definitely has it all. Earl Monroe is very good, and hell, Archibald had forty against us one night. George Pettie is also very good, he can play guard as well as forward.

Osceola: What would you consider the major difference in playing the pro game as opposed to the college game?

Winters: To start off with, the game itself is eight minutes longer. There is so much more running with the twenty four second clock being part of the game. The game is so much more physical. It is hard for the referees to see everything. One night, they may be calling fouls away from the ball closely and the next night they may be hardly calling



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them at all. The competition in the pros is so much better than it is in college.

Osceola: Do you think the ABA is getting as good as the NBA and do you think the leagues will eventually merge?

Winters: I don't really know what to say about a merger; that is really left up to the courts. It is hard to compare the two leagues. I haven't really seen that many ABA games. The ABA has got great players and the NBA has got great players. I don't like to compare the two. I don't think that it is really fair.

Osceola: In college you played about 25 games in a season -- usually at the most three games a week. In the pros you play so many more games -- often five or six games a week. Does that get to be a drag?

Winters: Well, it's fun in a lot of ways but in the pros it is a job. It is what you make your living from. You realize that you are getting paid to play and I don't think there is as much pride involved as in college. Most professional players are there to make a living and if they can't do that, they may not be able to do anything else. This tends to put a lot of pressure on you and it makes it much more serious. It is fun but it can get to be a drag like anything else.

It is like a person playing a guitar -- if he does it well he really enjoys it. But if he has to do it every night, it can be a pain in the ass. College ball as far as the enjoyment factor is a lot more idealistic. The monetary factor really isn't involved. Of course, there is the scholarship, but you are really playing for your school and for the team.

Osceola: Many college coaches, including Coach McGuire and Coach Wooden (John Wooden, retiring UCLA coach) have advocated the 30-second clock for college basketball. You, of course, played with the 24-second clock. How do you like playing when a shot has to be taken within an allotted time period?

Winters: I haven't really given it that much thought. I think a 30-second clock would make the game more interesting. In college ball, a team with inferior talent can often beat a good team by not letting them have the ball -- of course in a way that adds excitement to the game. I think that the college game is turning into a running and shooting game, so actually with a 30-second clock you

have plenty of time to take a good shot. I think it would help the college game.

Osceola: You hit that memorable last-second shot to beat Marquette here during your senior season. This year you hit a last-second shot to win a game for the Lakers and on another occasion you hit a late game shot to send the game into overtime. Was hitting those shots as exciting as the one you hit here against Marquette?

Winters: Well, you know the shot I hit against Marquette was the first time I had ever hit a shot in the last second to win a game. This is really strange but the last-second shot I hit against the Bullets in overtime was on the same day, January 7th, as the Marquette game a year before. I didn't even realize it until after the game when my mother and aunt showed me the news articles with the corresponding dates. I was shocked. I really thought about that for awhile.

Osceola: I think it's safe to say that you are a great outside shooter. You hit over 50% of your shots for the Cocks your senior year while taking most of your shots from the 20 foot range. You also shot a high percentage during your first year as a pro. What would you say is the secret to being able to consistently hit the outside shot? Is it concentration, the ability to get open, taking only good shots, or what?

Winters: It is a combination of a lot of things. I shot 50% in college and 45% in the pros. One factor that accounted for the difference was that for the Lakers I didn't get enough playing time. I'd come in cold and I might miss a shot or two before I could settle down. Of course there is the 24 second clock to contend with. Sometimes I'd look up and see only three seconds left on the clock and be forced to take a shot from 35 feet away. You just have to shoot quicker and take more shots in the pros.

As far as the technique of shooting goes, I think it is a combination of your form, getting good shots and concentration. Some guys can shoot when they have the perfect open shot. Others lose their concentration when they are wide open, they have to shoot off the dribble. Whenever I start shooting badly, I go back to the basics. You need to have the good dribble, to have the ball feel right in your hand and the shot has to be second nature. It is just something you can feel when it's there. You need con-

centration and you have to practice hard, for hours by yourself until it becomes an unconscious thing, an instinctive act. I have to do this to become the great shooter that I think I can be.

Osceola: What do you foresee in the future for the Lakers? Do you think they will bounce back quickly from a dismal season? Do you think they will sign any great talent from this year's college crop?

Winters: The Lakers will get better. We have a lot of talent but often it isn't a matter of just talent, but complimentary talent. Take the Celtics, for instance. All their players compliment each other. In the back court, Chaney (Don Chaney) is probably the best defensive player in the league and Jo Jo (White) does his thing in scoring. So when the Celtics go up against a team that has a great scorer, they put Chaney on him and Jo Jo carries the burden of scoring for them. Then they have Silas and Havlicek at forwards. Silas is good, and Havlicek is good all around. Their center (Dave) Cowens is so intense and just an all-around team player. They fit together as a well-molded unit.

The Lakers have a lot of talent but they don't fit together. It is a team game and not an individual thing. It is a matter of getting guys together who are unselfish, who can start the fast break and get the ball to the open man for the good shot. But the Lakers will be better

next year. We will get the second draft choice. Maybe we will get a good forward like David Meyers or David Thompson. And maybe we will make a good trade. I know that I don't want to go through another losing season like this past season.

Osceola: Getting back to your old college team -- the Gamecocks without a doubt had the worst team they have had in years. Even though they won 19 games, most

people consider their schedule weak. I believe you saw them play on at least one occasion. What did you think the problem with this year's team was?

Winters: They surely had a lot of good talent. I don't mean to criticize Coach McGuire but I think at times they had the wrong guys playing. The team was young and inexperienced. On any team a lot is left up to the guards. Mike Dunleavy has never had to run a team before, since he'd played with Joyce and myself. I'm sure he learned a lot this year. Mike is such a gummy player and at times he tends to force the action. Once he meets a player he needs to stop instead of always going past him. Gilloon had to bring the ball up a lot and that is just putting so much pressure on a freshman, I don't care how good he is. I know I could've never played as a freshman, the thought of it scares me. I would have really liked to have been on this past year's team.

Osceola: Many people have said that your senior year's team had much less talent than this year's team -- yet your team won 23 games while playing a much tougher schedule. Many have said that the difference in the two teams was your team leadership ability being missing from this year's team. Exactly what is it that you did to give the 73-74 team such leadership that this year's team lacked?

Winters: You've got me. I guess much of it had to do with experience. I don't really know exactly what it was that I DID. I tried to keep things going smoothly and to make sure the open man got the ball. I guess I do have an unselfish quality; my first goal has always been for the team to win. I have always tried to put the team before any individual goals that I might have. In high school I only averaged 24 points a game but it was more important for me to win than to score 40 points a game. I handled the ball a lot and I had a lot of experience at seeing to it that the right man got the ball. Guards control the tempo of the game. Gilloon just didn't have the experience. He will learn that in college if you throw the ball away two or three times, the game can be lost on that. Experience plays such a big factor in winning or losing.

Osceola: I believe you roomed with Nate Davis your senior year and the two of you became good friends. What do you think of him as a college basketball player?

Winters: As far as ability is concerned, I don't know if I've ever seen anybody with as much natural talent. He is really unbelievable, he jumps so high he's like a bird and he's quick as a cat. Nate came from a school where coaching was limited in teaching fundamentals. I know in my high school, I had one of the best coaches in the business as far as teaching fundamentals. There is a right way to do things and Nate is lacking on some of the fundamentals and things like that have to become a habit. I don't even think Nate knows how good he is. He is only a rising junior and by the time he is a senior he has possibilities of being pro material.

Osceola: Many sports commentators and fans have said that McGuire has got to go to the man-to-man defense and the fast-break offense in order to be a top ten basketball power. Do you agree with this?

Winters: Yes, to a certain extent I think that is true. But I do think there is a place for the zone in college basketball. Often Coach McGuire used the zone in order to keep his first five players out of foul trouble. In college ball today, teams seem to have such good bench strength that when a man fouls out someone just as good can replace him from the bench. Coach McGuire hasn't had that good of a bench strength.

Osceola: Well, on this year's team he had two players who started in the past -- Bob Mathias and at times Mark Greiner -- sitting on the bench.

Winters: Yea, well that is coach McGuire coaching the team. I'm not. I am not going to second-guess him. I'm sure he's got good reasons for what he does.

Osceola: The Gamecocks' greshman guard, Jackie Gilloon, was one of the most sought after backcourt men in high school and as a freshman at times looked sensational this past year. What do you think of his style of play and do you think he could be the heir to the tradition of great guards that Roche, Joyce, and yourself were responsible for setting at Carolina?

Winters: I didn't really get to see him play very much. He certainly had a lot of pressure on him as a freshman guard. By the time he is a junior or senior he should be a great one.

Osceola: How do you think the future for USC basketball looks?

Winters: I think the future is bright for USC. The facilities here are good as anywhere in the country, you have a lot of fun going to school here and the connections for becoming a pro are great. As long as the coaching staff remains good I think the Gamecocks will remain a winner.

Osceola: When you signed a grant-in-aid to play college basketball six years ago you were one of the most sought after high school players in the nation. Colleges all over the nation were competing for your services. We hear so much about illegal recruiting today. Do you think the old pay-off is and has been prevalent in college recruiting? Did recruiters attempt to slip you money under the table?

Winters: Well, when I was recruited I was never offered a pay-off, but then again I never asked for it. I'm sure if I had it would've probably been there from some schools. To a kid from the ghetto, money is an important thing in his life and I know some schools are giving recruits money and cars. It is sort of like corruption in government; you can catch some of the crooks but it will still go on. The NCAA should be stricter on pay-offs but I think it will always go on.

Osceola: Have you set any personal goals for yourself as a pro?

Winters: My first goal is to play on an NBA championship team. If I can do that I think the rest will come. I'd like to score around 20 points a game and be chosen on the NBA All-Star team. I think that you have to set some goals for yourself and then strive for them.

Wrapping up a fruitless session

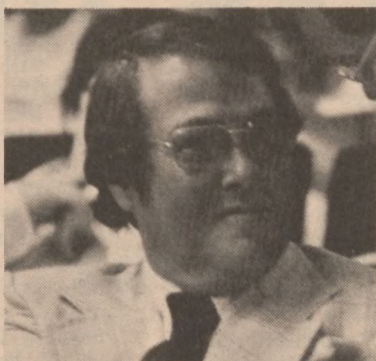
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than the House bill. The Senate actually passed two bills, pertaining separately to public employees and the General Assembly. The Senate legislation would set up three separate ethics commissions -- one for public employees, one for the Senate, and one for the House. Advocates of strong ethics legislation argued, to no avail, that it was little more than a farce to allow senators and representatives to determine their own standards of ethics, and to decide which of their colleagues had violated those standards. Sen. James "Preacher" Harrelson, chief spokesman for the separate ethics commissions, contended that it would be unconstitutional for anyone but the Senate and the House to set their respective rules of conduct. Thus, said Harrelson, according to the state constitution, the Senate would have to deal with its own ethics matters, the House with its own, and a third commission would have to deal with other public officials.

The problem of resolving the differences between House and Senate ethics legislation now lies with a joint conference committee chaired by Harrelson. The committee is working slowly toward drawing up a bill amenable to both houses -- so slowly, in fact, that the Legislative Liaison Committee subtly pressured the panel of three senators and three representatives to get a move on. Harrelson became irate, and said he wouldn't be pressured into doing anything.

The conference committee is now considering a tentative proposal, which in strength stands somewhere between the House and Senate versions. The proposed compromise bill would set up two ethics bodies -- the State Ethics Commission, to deal with the General Assembly; and a Public Employees Ethics Commission, to deal with all other public employees from the state level down.

The State Ethics Commission would consist of nine members: three senators would be appointed by the lieutenant governor; three representatives would be named by the House Speaker; and the presi-



Henry Yonce

dents of the S.C. Municipal Association, the S.C. Association of Counties, and the S.C. Employees Association would appoint one member each. The Public Employees Ethics Commission would include six members -- one each from the six congressional districts, appointed by the governor upon the advice and consent of the General Assembly.

The proposed compromise would be weaker than the House version in several respects. In the area of campaign contributions, candidates would not have to file a complete list of campaign contributions until 30 days after the election -- which prompted criticism from committee member Sen. Verne Smith (D-Greenville), who contended that campaign disclosures should be made before an election if they are to be useful.

The proposed compromise would be weaker than the House version in several respects. In the area of campaign contributions, candidates would not have to file a complete list of campaign con-

Another important weakening of the ethics legislation would have the State Ethics Commission refer complaints against legislators to the "appropriate legislative committee of the General Assembly." That means complaints against senators would eventually be channeled to the Senate Ethics Committee, and complaints against representatives to the House Ethics Committee. So, earlier complaints won't be resolved by the compromise.

But the major stumbling block to strong ethics legislation didn't appear until May 14. At that time State Attorney General Daniel R.

McLeod issued an opinion that it would be unconstitutional to have one ethics commission hearing complaints against members of both legislative houses. McLeod ruled that, constitutionally, the only persons who could decide Senate rules (including ethics codes) are the senators themselves; likewise, the House must handle all complaints against its members.

Harrelson's earlier stand in favor of separate ethics committees was, in effect, supported by McLeod's decision. There had been speculation at the State House that Harrelson, who had earlier been unalterably opposed to a single commission over the legislature, had allowed the single commission to be written into the compromise bill in anticipation that McLeod would rule it unconstitutional. The ruling, then it came, seems to back up that speculation.

It appears that major revamping will take place in the conference committee's ethics bill, that would weaken it even further. If the General Assembly does get an ethics bill passed this year, it will certainly be much less powerful than some legislators and most citizens, had hoped.

JUDICIAL REFORM

Almost simultaneous to McLeod's ruling on the ethics bill came another announcement that could be equally disastrous to the cause of reform. House Judiciary Committee chairman Bobby Kneese announced that his committee had given up hope on getting a comprehensive judicial reform package passed this year. Kneese said he had met with the president of the S.C. Bar and two state Supreme Court justices, and all had agreed that it would be better to leave judicial reform to the next session of the General Assembly, rather than pass a piecemeal or unacceptable package.

The Judiciary Committee gave the go-ahead to Rep. Ernest Finney to work on the establishment of a unified family court system, but agreed it could never get the entire judicial reform plan worked out.

The idea of Judicial reform has been kicked about almost as much as ethics. There has been almost unanimous agreement that South Carolina needs some type of unified court system in order to insure equitable and consistent law enforcement. Governor James Edwards made judicial reform one of his prime concerns in his inaugural address, and he has continued to press legislators to speed up the implementation of a district court system and better methods for the selection of judges.

The Eltzroth case is the most dramatic example of the need for improved selection of judges. Eltzroth several years ago had been forced to resign as Wildlife Commissioner because of news reports of misuse of Wildlife Department property. A series of articles in *The State* newspaper contended that Eltzroth had allowed a number of legislators to use the Wildlife Department's Belmont Plantation for personal and political purposes, and that once Eltzroth had Sen. Rembert Dennis flown to a Clemson University football game in a

Wildlife Department airplane, at the department's expense.

Then Governor John C. West asked Eltzroth to resign, but he refused initially, saying it would be an admission of guilt. Eltzroth later resigned, denying guilt but saying he was "weary, very weary."

The news articles included a guest list at the Belmont Plantation, listing the following legislators as visitors to the plantation: Rep. Sol Blatt, Rep. (now Speaker) Rex Carter, Rep. Clyde Dangerfield, Sen. Dennis, Rep. Earle E. Morris, Sen. Richard Riley, Rep. Butler Derrick (now U.S. Congressman), Sen. Marshall Williams, Sen. T. Ed Garrison, Sen. John Drummond, Rep. A.J. Aycock, Sen. Harry Chapman, Sen. John Martin, Sen. Robert Lake, and Sen. John Long. Interestingly, of those plantation visitors who are still in the General Assembly, all but one voted for Eltzroth for 14th Circuit Judge. Sen. John Martin was recorded as "absent or not voting" on Eltzroth's nomination.

One alleged "reform" that was brought about by the criticism in the press of Eltzroth was the holding of hearings into the candidates for the judgeship (and for Public Service Commissioners). A joint committee of House and Senate members was set up, ostensibly to investigate the qualifications of Eltzroth and his two opponents, T. Reeve Sams and Gerald Smoak. But the hearings went so quickly, and with so little scrutiny, that observers generally labeled them a farce. Of the total of a dozen or more candidates for the judgeship and the PSC, not one was found unqualified. After the hearings, one newspaper remarked caustically that the hearings were so superficial that "all they (candidates) had to do be qualified was to breathe and say they'd never murdered anybody."

The methods of selecting judges is the most conspicuous shortcoming of the state's judicial system, but by no means the only significant problem. Sentences for a certain crime may vary widely from court to court. There are numerous areas of overlapping or vague jurisdiction. And the backlogs of court cases are growing larger and larger. Yet judicial reform has been put on a back burner, and very little will be done about it this year.

PUBLIC SERVICE COMMISSION

Five of the seven Public Service Commissioners were up for re-election this year. Because of the level of publicity that the Duke Power and S.C. Electric and Gas rate increase hearings received, and because of criticism leveled at the PSC commissioners themselves, it was expected that there would be more competition for the commissionerships than there usually is.

The main complaint that consumer groups voiced against the PSC was that the commissioners were out of touch with reality as conceived by consumers they supposedly represent. Each of the commissioners earns \$23,000 a year for their work at the PSC,

except the PSC chairman who earns \$23,500. In addition, all are relatively successful businessmen -- not the kind who would have to worry too much if their electric bill jumped from \$50 to \$75 a month.

The commissioners themselves invited personal criticism. Henry Yonce, for instance, apparently had Southern Bell put a mobile phone in his car at an extremely high cost to the other Bell customers. By law, Southern Bell is required to furnish free telephone service to the commissioners for their official business use. But a number of consumers voiced their objection to what they considered extravagances, which they were paying for indirectly through their phone bills.

And Osceola also learned that two other commissioners up for re-election -- J. Lewis Moss and Abney A. Smith -- have sons employed by companies the PSC regulates. Due to the present lax ethics laws, there was nothing illegal in Abney A. Smith, Jr., working for S.C. Electric and Gas, and Charlie Moss being employed by Southern Bell. But the ethicality of the situation is highly questionable.

Yet, of the five commissioners who were re-elected within the last couple weeks, four were re-elected without opposition, and Yonce, the only incumbent with opposition, defeated his nearest opponent by a 117-22 margin. Smith, Guy Butler and Fred Fuller all saw their announced opponents withdraw from the running when it became apparent that most legislators were already committed to the incumbents.

If anything, the PSC "elections" showed the futility of trying to deal reasonably with the General Assembly, of trying to convince the legislators to heed the popular will.

The much-acclaimed hearings on judicial and PSC candidates proved farcically superficial. Eltzroth, despite a highly suspect record and the fact that he never attended law school, will be one of the state's chief legal officials. All the talk about ethics in the legislature was a smokescreen, and strong ethics legislation seems doomed because the older legislators apparently see nothing remiss with influence peddling and the younger ones don't want the door to wealth and power closed on them before they can get a foot in. We wonder how humorous a black legislator was being when he joked that the only reason the old guard was backing ethics was because "they've already got theirs -- we don't."

It happens every spring, it seems. The General Assembly fools around, doing inane things like wasting several weeks debating the infamous "Rembert's Railroad" bond bill. Then, the leaders realize how much there is yet to do.

So they proclaim instead how much they've done -- which is in reality piddling little -- and they sweep a number of major issues under the rug for next year and end the session.

Perhaps it's not totally lamentable that the legislators are so eager to wrap things up. The money that a long legislative session costs might be much better spent elsewhere.

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Cinema

'Capone' is a stinker

Capone
at the Miracle Theatre

"Al was a big guy, and I had to find ways as an actor to make him bigger," says Ben Gazzara in the press releases for **Capone**. Gazzara's method for enlarging Al Capone (what he really meant, of course, was enlarging himself to fit the role) is to put on extra poundage and occasionally tilt forward with an exaggerated wide-eyed stare and twisted smile, but that's as far as the characterization goes; he's an inescapably minor actor who drifts through this movie so unobtrusively you'd hardly know he's there.

Capone has been announced as a new, more realistic form of gangster film that doesn't romanticize its subject, but what it really represents is a quickie, low budget attempt to capitalize off of the baser appeal -- the quick and gruesome violence -- of the Sicilian gothic fashion popularized by **The Godfather**. There have been a number of these films since **Godfather** made it big such as **The Mechanic** and **The Valachi Papers**, but **Capone** is chiefly distinguishable for its pretensions.

There's no plot to speak of, just a series of bloody ambushes and shoot-outs. Al Capone comes to Chicago in 1920 where he joins the gang of Johnny Torrio (Harry Guardino) and soon rises to prom-



Ben Gazzara

inence in the new and hugely profitable bootlegging trade of the early Prohibition years. He meets a girl (Susan Blakely) with whom he has a casual sexual liason but little else. He ruthlessly assassinates his enemies and competitors, and refuses to compromise since he feels to relinquish any of his trade would be a sign of weakness. And so there is one shooting after another with slightly slowed down motion of flying bodies and splattering blood -- the Peckinpah method but without even that much gory inventiveness. Eventually Capone ends his days after a prison term in senile, syphilitic insanity, and the vision of Gazzara blabber-

ing nonsense to the hood who took his place as gang lord is no doubt intended as a counter to the melodramatic finish usually given to movie gangsters -- James Cagney falling through a doorway like a sack of potatoes or Edward G. Robinson muttering plaintively, "Is this the end of Rico?"

Maybe **Capone** is more realistic than those earlier Hollywood crime dramas (although the early Warner's films were themselves satisfyingly unsentimental toward their subjects) but it's a hell of a lot duller. This plea of "realism" seems a typical easy-out chosen by filmmakers when faced with a subject too big for them to handle; by debunking the protagonist and focusing on some seedier details they can justify the small scale treatment as the way things really were. Thus, rather than having Gazzara as the focus of each of his scenes -- as say Brando was in **Godfather** -- the action just seems

to swirl around him.

This may be how Capone would have seemed in real life (an assumption hard to credit given Gazzara's embarrassingly bad performance -- was he slumming or simply revealing his limitations?), but dramatically it's like embalming fluid. If we don't know anything about him as a person then we can't much care what happens to him and so the ceaseless shoot-outs become unspeakably banal. Moralists chided **The Godfather** and **Bonnie and Clyde** for making their characters too human or glamorous but by getting to know those characters, the violence of their actions and the way they ended became all the more terrible. **Capone** relies on history to provide the immediacy and by sticking to the unsavory "facts" is far more boring and probably less true than those thirties melodramas and the sophisticated new movies that repre-

sent the ideas -- good or evil -- that their characters stood for.

There are other reasons for avoiding **Capone** -- the vacuousness of Susan Blakely who unlike Gazzara isn't even attempting an impersonation of a human being and the cheapie production -- but they're not worth going into. The film has been produced by Roger Corman, who once directed some of the more entertaining horror films such as **The House of Usher** (as well as some exceptional cult films during the fifties like **Bucket of Blood**), but here he seems to have suffered an imaginative collapse. Incidentally, Corman is also, paradoxically distributing Fellini's **Amarcord** during its current release. **Amarcord** has been booked into this theatre but keeps getting put off for movies like **Capone** and **The Prisoner of Second Avenue** -- which shows another failure of imagination.

Venson Steadman

Rock horror show

Phantom of the Paradise
at the Richland Mall Theatre

Phantom of the Paradise, a rock/horror parody, was shown at a late show down at the Palmetto Theatre several weeks ago and will be playing again at the Richland late show on the 16th and 17th. Certainly anyone who is interested in rock music much less movies should go see this film which demonstrates how to make an unpretentious low-budgeted film that is both entertaining and has something to say.

The parody is close -- perhaps too close -- to its sources. Paul Williams plays Swan, Faustian head of Death Records, a mammoth pop-culture factory with echoes of several current music operations. Swan is going to steal the cantata of Winslow (William Finley) to open his new rock palace, the Paradise, and when Winslow tries to stop him he is mutilated in a record press and thus becomes the

Phantom of the Paradise. In the course of the action director Brian de Palma (**Greetings**) and Williams, who composed the music, get in good-natured digs at a number of rock styles including nostalgia (a group called "The Juicy Fruits") and the draggy heavy ghouls (a mincing male vamp called "Beef"). The comic and horror climax comes when Winslow shorts out Beef's electric guitar during the performance leaving nothing but a smoking remain onstage and a crowd roaring its approval out front.

It's a good movie, with some thought-provoking comments on the sudden spectacular success our modern culture heroes and the many ways in which rock has become a racket. There is skillful work by nearly everyone involved and especial kudos should go to Finley, Williams, and Jessica Harper, an ingenue who plays Winslow's Marguerite.

Venson Steadman

TRB (Continued from page 3)

thing ought to be done. James Sundquist puts it succinctly: "Every four years we elect a President through democratic processes. Between elections, however, he reigns out of reach of any sanctions -- as long as he avoids getting caught committing an indictable felony. Absent such a mistake, no matter how outrageously he defaults in the exercise of the presidential powers, nor what the consequences

are to the country, he remains in office...This is a situation that Americans tolerate in few other institutions."

Possibly the existence of the Reuss no-confidence procedure would force closer consultation between the President and Congress. There's no chance it will be adopted soon. But it is important to begin talking seriously about what should be done about the presidency.

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Music/Concerts

The attack of the Boogie Monster

**Ozark Mountain Daredevils
Emmy Lou Harris, Elvin Bishop
In Concert [May 4, 1975]
Township Auditorium**

There is developing within these United States of America a threat so immense and potentially lethal that it endangers the continued existence of our great American way of life. Without warning our unwary youth are being devoured, victims of a plague the like of which the Pharaohs of Egypt never dreamt. It is a creeping paralysis; the innocent young men and women of our fair land, once smitten by its fangs are destined to enter a trance-like state during which their minds are totally within the control of this invisible force. The Commies have never posed such a menace and the atom bomb offers no threat so severe.

What I'm talking about, friends, is the Boogie Monster. The beast destroys all in its path, leaving nothing but memories of endless, pointless guitar riffs and echoes of pleas for encores. The beast is upon us and we cannot possibly be saved.

Four thousand fell victim two weeks ago at the Township Auditorium and included in the slaughter were Emmy Lou Harris and the Ozark Mountain Daredevils. Ms. Harris was decreed dead on arrival at the Oliver Gospel Mission, having fell victim to one of the most vicious attacks ever inflicted by B.M. Saved from this ambush was Elvin Bishop who some time ago surrendered and became a worshipper of the beast. To recount the story is painful, but being an eyewitness to the tragedy, I must report the facts as they unfolded.

Elvin Bishop, like Bloomfield was once a guitarist with the Paul Butterfield Blues Band, the first of the white blues bands. After leaving that aggregation, he form-

ed The Elvin Bishop Group and became one of Bill Graham's pet bands, playing the Fillmore on numerous occasions. Lately he has migrated southward, leaving the blues behind, opting instead for the regional style made famous by Phil Walden's Capricorn label.

Bishop opened his set with a medley of Sam Cooke songs: "Let the Good Times Roll," "A Change Is Gonna Come," and "Bring It On Home to Me." The latter developed into a jam with Bishop directing his fellow bandsmen as the number progressed. Several tunes from the new album "Juke Joint Jump" were performed and the playing of Phil Osberg at the piano proved to be a highlight. Bishop's hit of a few months back, "Travelin' Shoes" featured he and Johnny "V" Vermazza trading guitar leads and it was easy to see why Charley Daniels' afforded Bishop the deserved compliments--"The South's Gonna Do It," ("he ain't good looking, but he sure can play"). Toy Caldwell of Spartanburg's Marshall Tucker Band joined Bishop on stage for "Fishin'" and "Fanny Mae" to conclude the Elvin Bishop portion of the show. Caldwell and Bishop played as the audience's insatiable appetite for the boogie was more than quenched by their performance.

Having been entertained royally for an hour, the crowd was firmly in control of the boogie monster. It was then Emmy Lou Harris' turn on stage, but she never stood a chance. Employing a country-rock style, Harris was treated with such rudeness by the crowd that it was to her credit that she stayed around for forty-five minutes attempting to soothe the savage beast. She failed miserably. Harris' voice is a high pitched one and elements -- the crowd found it highly amusing to howl like dogs as she sang. She

found little humor in that episode and with those that interrupted one of her ballad's with shouts of "rock and roll." After appealing to the crowd's patience (which was akin to asking the Viet Cong to leave Saigon), she proceeded with Dolly Parton's "Coat of Many Colors" and Shel Silverstein's "Queen of the Silver Dollar."

It was now time for the Daredevils, a Missouri group that has had a couple of national hits and has produced two fine albums. In a deft move to catch the boogie monster off guard, they opened with an acoustic "Satisfied Mind" which featured the tight harmony of John Dillon, Michael Granda and Randle Chowning. The Ozark Mountain Daredevils are oriented to mountain country and country rock and all appeared to be versatile musicians as each played several instruments during their performance. Steve Cash's "Black Sky," previously a hit for Brewer and Shipley, and "Standing On A Rock," from their first album, utilized Cash's harmonica and the piano of Buddy Brayfield. Drummer Larry Lee's composition, "Spaceship Union" provided a ethereal touch and another of his works, the Daredevils current hit "Jackie Blue," was an obvious hit because of the audience's familiarity. "Jackie Blue" sounds more like something Ian Lloyd and Stories might have produced rather than the Ozark Mountain Daredevils because of its light, pop vein, but it demonstrates the varied writing talents of the members of the group. Cumming's "Country Girl" saw the group return to its more familiar style. Especially enjoyable was the swamp music number, "E.E. Lawson" which highlighted Cash's deep bass voice. It was the type song the monster could feed on. "If You

Wanna Get to Heaven" with Chowning's guitar and Cash's harmonica providing the impetus was also a hit. The monster was obviously satisfied when the Daredevils began the electric portion of their show. Over indulgence in heavy rock has hurt several country-rock groups, notably Poco, the Burritos, the New Riders, and seemingly the Eagles. Homage to the beast might be necessary, but a complete capitulation is never called for, and the Daredevils have

struck a good balance in their first two albums. None-the-less the beast expected more boogie from the Daredevils than was generated.

The monster is a cruel tyrant; it preys on performers who do not cater to its whims. Elvin Bishop complied and was a hit, Emmy Lou Harris declined and was a flop, the Ozark Mountain Daredevils played both sides and were received with indifference. It's on the prowl and its heading your way.

Tim Driggers

Music/Clubs

A good rip-off

**Grinderswitch
at The Left Guard
May 9**

If southern music doesn't soon develop into something more than ill-disguised rip-off of Allman Brothers cultism, I swear I'll go bananas. You'd think southerners would have had their fill by now of standard-format bands -- two electric guitars, bass, drums and organist -- playing the same typically southern rock tunes time after



time. You know how the shows go. First there's the fast "boogie" tune to get the audience moving, with two guitarists alternately grinning at each other and gritting their teeth self-consciously in spaced-out rapture. Another couple rock tunes, with some slide guitar thrown in. Then you hear, "Now we're gonna play a little blues number, ya'll," with "blues" uttered with as much Negro-dialect-sound as the band leader can muster. Repeat the sequence a couple more times, and you've got a live "southern rock" performance.

With that properly cynical groundwork laid, I can now feel safe to give some qualified praise to Grinderswitch, an up-and-coming band which played to a packed house at The Left Guard. (And I mean packed. There weren't enough seats to accommodate but about half the crowd -- a situation which, hopefully, the management at The Left Guard will see fit to rectify before others like myself realize it's stupid to pay good money to see a band and then have to stand for hours.)

Grinderswitch is not just your ordinary Allman Brothers takeoff. Sure, lead guitarist Dru Lombard, a bearded hulk of a man, plays slide that sounds uncannily like Richard Betts. And Lombard and fellow guitarist Larry Howard like to end their songs with copyrighted Allmanish riffs. But then, how many other bands have ex-Allman road-

ies, such as bassist Joe Dan Petty? Incidentally, Petty even played in a band with Betts, once upon a time in Tampa.

Considering that Grinderswitch for commercial reasons is pretty well locked into the "southern rock" groove, it is nonetheless a good representative of that genre. Lombard, with experience in a number of rhythm and blues bands in Florida, is a very competent guitarist, and a satisfactory if unexciting vocalist. Howard on guitar, Petty on bass, and Rick Burnett on drums are good, though not particularly innovative.

The member of the band with the most potential for excitement, though, is the newest Grinderswitcher -- keyboard maestro Stephen Miller, who was with the Elvin Bishop Group for four years and has recorded with Tom Fogerty and a number of blues artists from the south. Of the first half of Grinderswitch's set that I saw, the most impressive song was Elmore James' "Pickin' the Blues," on which Miller played some extremely good organ and electric piano. Miller, who looks like Wolfman Jack with his goatee and swept-back hair, has a funky, R&B and jazz style that complements the rock sound of the rest of the band. Oddly enough, most of the publicity about Grinderswitch focuses on the original members of the band, and unfortunately ignores Miller's extraordinary talents.

Grinderswitch, whose name is taken from a mechanism used to transfer trains from track to track, was formed about two and a half years ago. Since then the band's produced two albums on the Capricorn label -- "Honest to Goodness," and "Macon Tracks," which I'm not familiar with but which received generally favorable reviews as a continuation of the Allman Brothers musical mold.

With that in mind, Grinderswitch is an entertaining band. Not the type that you'd go wild about -- the crowd at The Left Guard gave only moderate applause -- but professional and consistent. As Dru Lombard explained in one interview, "We just try and play music that makes you feel good inside. We don't have anything political to say. We just try to play music for what it is."

Bob Thompson

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Events/entertainment

Continued from page 12

RICHLAND MALL II THEATRE, Richland Mall, 782-2228

"Rosebud." The new Otto Preminger mystery makes its area premiere. Peter O'Toole stars in a story about the political kidnapping of the daughter of a U.S. senator (John Lindsay, testing Preminger's claim to be able to direct anybody). The New York reviews have been pretty grim. PG. 2:40, 4:50, 7, and 9:10. Only the night showings Monday through Thursday. The late show this weekend is "Phantom of the Paradise," a rock/horror parody directed by Brian de Palma and starring Paul Williams that is highly worth seeing (see page nine).

clubs

THE LEFT GUARD, 2728 Rosewood Drive, 799-2575

"Warm" sings on the 16th and 17th. "Boa" is scheduled for the following week. A \$2 cover charge per head this weekend for members. The membership fee is \$1 per month and \$5 per year. **THE CHOPPING BLOCK**, 1021 Briargate Circle, 772-2011

Eddie "Sweet Thang" Brown continues for the weekend of the 16th. No cover.

THE POINT AFTER, 304 Greystone Blvd., 254-8101

"The Rubber Band" stays for the 16th and 17th. A \$5 charge for couples, \$3 for singles on the weekend which includes a 50¢ membership fee. Women members get in free during the week with a \$1 charge for men.

JADE EAST, Carolina Inn, 937 Assembly Street, 799-8200

"Archie Bell and the Drells" on May 16 and 17. "Black and Blue" next week. Call for charges.

THE SECOND LEVEL, 2011 Devine Street, 771-4794

"Hilton, Rhodes, and White" (formerly "Savannah") sing on Friday and Saturday, May 16 and 17. Next week: "Drink Small" on Monday; Buzz Peele on Tuesday; Rusty Davis on Wednesday; Jim Lee and Connie on Thursday; and "Knappy Patch" for the weekend of the 23rd and 24th. \$1 charge on the weekend, 50¢ during the week. No membership required.

lectures

Total Woman Inc. will be moving its operation into Columbia on the Friday, May 23rd, and Saturday, May 24th. Joyce Davidson will expound the ideas of founder Marabel Morgan in a series of lectures telling how women can fulfill themselves by totally pleasing their husbands. Anyone interested can pre-register by calling 799-0153; there's a \$15 fee, so obviously this isn't a non-profit organization. The lectures will be held at 7 on Friday and 10 on Saturday in the 1st Presbyterian Church.

sports

The Yacht Cove Pro-Am Invitational Tennis Tournament will be held on Sunday, May 18, at the Yacht Cove tennis facilities on Lake Murray. Leading professional and amateur players of the Carolinas including Richard Hardaway, Chuck Hodgin, and Tim Wilkinson will compete in a full afternoon of singles and doubles play starting at 1:30 p.m. A get-together with free refreshments will be held immediately following at 6 p.m. at the Clubhouse.

The NCAA Baseball Tournament, South Atlantic Division, will be played at the Rex Enright Athletic Center on the USC campus May 23-25. The teams involved are the University of South Carolina,

North Carolina State University, Temple and The Citadel. Pairings weren't available at presstime, but it should be a good tournament, and the winner advances to the College World Series in Omaha, Neb. next month. Call the USC Athletic Department for times of first-round games.

music



Seals and Crofts

Carolina Coliseum is now selling tickets for several upcoming concerts. Rufus will be singing on Saturday, May 24th, with seats at \$6, \$5, and \$4; tickets for Seals and Crofts on Sunday, May 25th are available at \$6.50, \$5.50, and \$4.50; Mac Davis will be appearing on Friday, June 6, and tickets cost \$6.75, \$5.75, and \$4.75.

A series of student recitals sponsored by the USC School of Music will begin this Tuesday, May 20, with a piano performance by Joyce Hurley of Columbia in the Museum of Art Trustees Gallery. The concert is at 8 p.m. and is free to the public.

art

The Frederick Frieseke Centenary exhibit continues at the Columbia Museum, through June 8, and includes a number of paintings by the noted 19th Century American impressionist gathered from museums across the country.

specials

Deana Morse, South Carolina Filmmaker in Residence, will be showing several of her films as the final program in series of independent filmmakers being presented at the Columbia Museum of Art. The screening is on Saturday, May 24 at 8 p.m. in the Trustee's Gallery of the Museum, and is open to the public without charge.

A Spiritual Arts and Unity Day Festival will be held on the weekend of May 24 and 25 at Hampton Park in Charleston. The festival is sponsored by Amanda Marga, a Charleston meditation society, and will include art exhibits, puppet shows, collective music, singing, and spiritual dancing. Teachers from Amanda Marga as well as several well known spiritualists will also be appearing.

Workshop Theatre will hold its annual membership meeting Sunday, May 25 at 3:00 p.m. The meeting will be in the

theatre. There will be election of new steering committee members and a progress report on the new building. Paid members and people who have worked on two or more shows this year are urged to attend.

theatre

The Fantasticks will be presented by Town Theatre beginning May 23rd and running through the 31st. The Tom Jones/Harvey Schmidt musical is the longest running play ever staged in New York and is still going strong after 15 years. Performances are nightly at 8:30 p.m. with a 3 p.m. matinee on Sunday. Tickets are \$4 for adults, \$3 for students.

The Crucible, Arthur Miller's allegorical dramatization of the Salem witch trials, will continue its run at Workshop Theatre through May 18. The curtain goes up at 8:30 p.m. nightly with a 3 p.m. matinee on Sunday. Tickets are \$3.50 for adults, \$2.50 for students.

television

Saturday, May 17

2:15 p.m. - Baseball. The Cincinnati Reds versus the Expos from Montreal. (Channel 10)

3:30 p.m. - Tennis. Semi-final round of the Alan King Tennis Classic. (Channel 25)

5 p.m. - The 100th annual Preakness is broadcast live from Pimlico Race Course in Baltimore. (Channel 25)

7:30 p.m. - Nova. Sleep and the need for it are the subjects of this week's program. (Channel 35)

8:30 p.m. - Movie. In "Duel in the Sun" producer David O. Selznick tried to do for the Western what he had done for "Gone With the Wind" seven years earlier, but Gregory Peck and Jennifer Jones couldn't quite make it as Clark Gable and Vivien Leigh and the results seemed pointlessly overblown. Perhaps most notable for the music, during the love scenes of which Selznick asked Dimitri Tiomkin to simulate "orgasm." With Joseph Cotton, Lilian Gish, Walter Huston, and Lionel Barrymore. Directed by King Vidor. (Channel 25)

9 p.m. - Movie. "The Great Escape." An enjoyable World War II prison camp adventure with Steve McQueen previewing his less successful role as Papillon and that fixture of the early sixties, James Garner. (Channel 10)

9 p.m. - Mary Tyler Moore. Walter Cronkite does a cameo appearance in a show about Ted's anchorman aspirations. (Channel 19)

Sunday, May 18

3 p.m. - Basketball. NBA Playoffs. Either a semifinal or a championship round game will be telecast. (Channel 19)

4 p.m. - Tennis. Final round of the Alan King Tennis Classic. (Channel 25)

4 p.m. - The History of the Motion Picture. Part II of a condensed version of John Barrymore's "Don Juan." (Channel 35)

6 p.m. - Sixty Minutes. Many of the stories have become all or partly reruns, but still very much worth watching. (Channel 19)

10:30 p.m. - In Performance at Wolftrap. The Preservation Hall Jazz Band plays Dixieland. (Channel 35)

11:15 p.m. - "Larry" is a fact-based story about a man who was mistakenly put in a mental institution until he was 26 and his efforts to readjust to the outside world. (Channel 19)

Monday, May 19

9 p.m. - The Emmy Awards live from Hollywood. (Channel 19)

9 p.m. - Movie. Part II of "The Great Escape." (Channel 10)

Tuesday, May 20

8 p.m. - The Way It Was. Rocky Graziano and Sugar Ray Robinson remember their 1958 middle-weight championship fight. (Channel 35)

9 p.m. - Basketball. The NBA Play-offs move into their championship round. (Channel 19)

9 p.m. - Harlem: Voices, Faces. In 1973, Swedish filmmakers spent several months recording the life-style and problems of the residents of Harlem. The resulting documentary is being shown here for the first time although it has been excerpted on CBS "Sixty Minutes." (Channel 35)

Thursday, May 22

8 p.m. - Primal Man. The last of these four programs about man's evolution looks at his development as a thinker from the Neanderthal period to the early civilizations. (Channel 25)



John Denver will be appearing in "Bighorn," a nature special filmed in the Rockies to be shown on Channel 10 at 10 p.m. Thursday.

9 p.m. - Movie. "How Green Was My Valley." A highly praised adaptation of Richard Llewellyn's book about a Welsh mining town. Best Picture Oscar for 1941 and a Best Director award to John Ford. Walter Pidgeon, Maureen O'Hara, Donald Crisp, and Roddy McDowell making his juvenile debut. (Channel 19)

Friday, May 23

9 p.m. - Basketball. NBA Play-offs. A championship round game. (Channel 19)

1 p.m. - Midnight Special. Herbie Mann; Earth, Wind, and Fire; Harold Melvin and the Blue Notes; Disco Tex and the Sex-O-Lettes; Consumer Rapport; the Whispers; and the Lockers. (Channel 10)

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EVENTS & ENTERTAINMENT

Edited by Venson Steadman
May 17-23

cinema

If you're thinking of a movie, better call ahead to verify time and feature since many area theatres are subject to change after our deadline.

ATLANTIC I THEATRE, 3220 Two Notch Road, 786-0790

"Nigger Lover." All we know about it is the title and that's too much. Rated R, with shows at 3:30, 5:30, 7:30, and 9:30.

ATLANTIC II THEATRE, 3220 Two Notch Road, 786-0790

"The Hottest Show in Town" and "Campus Girls" are both rated X. Continuous shows start at 3:30 with the last complete show at 8:30.

CINE-ART THEATRE, 1017 Washington Street, 779-3039

"The Innocence of Valerie" is the first feature followed by the ever popular Georgina Spelvin in "The Newcomers." Continuous shows from 1 p.m. **CAROLINA THEATRE, 1223 Main Street, 252-8011**

"Dolemite." More blaxploitation with Rudy Ray Moore leading the mayhem. R. 1, 3, 5, 7, 9.

DUTCH SQUARE THEATRE, Dutch Square Mall, 789-1110

"Shark's Treasure" is an underwater adventure starring Cornell Wilde. PG. 1:30, 3:30, 5:30, 7:30, and 9:30. "Galileo" follows on Monday, May 19 as the final American Film Theatre presentation. Non-subscription tickets will be available at the door for this filming of the Brecht play directed by Joseph Losey and starring the Israeli actor, Topol, of "Fiddler on the Roof." "A Touch of Class" fills out the week on Wednesday and Thursday.



Jon Voight

DUTCH SQUARE SOUTH THEATRE, Dutch Square Mall, 789-1110

"Alice Doesn't Live Here Anymore." Alice has obviously found a home in Columbia. This story of a woman who, with her twelve year old son, must suddenly make her own way takes off from the ideas of liberation (although scripted, ironically, by a man — Robert Getchell) but ends up by humanizing the ideology into a funny, irreverent study of characters with an appealing if somewhat evasive fairy tale ending. Some vividly detailed direction by Martin Scorsese ("Mean Streets") and a zinger of a performance by Oscar winner Ellen Burstyn. R. 1, 3, 5, 7, and 9.

FOX THEATRE, 1607 Main Street, 254-5212

"Deliverance." James Dickey's adventure novel about suburbanites testing their manhood on a wild Georgia river became a financial blockbuster

when filmed in 1972 with Jon Voight and Burt Reynolds. Probably most notable for bringing widespread attention to John Boorman, whose energetic direction overcame the occasional fluffs and steamy prose of the book. R. 1, 3, 5, 7, and 9.

GAMECOCK I THEATRE, Parkland Plaza Shopping Center, 796-0022.

"The Paper Chase" returns, perhaps in the hope that after exams Carolina students will turn out in a mass wave of sympathy. It's about a Harvard law student (Timothy Bottoms) who is hounded by his strict professor (John Houseman) and wooed by the prof's lissome daughter (Lindsay Wagner). Not a very good movie, but obviously a local favorite. The show times are 1:30, 3:30, 5:30, 7:30, and 9:30. **GAMECOCK II THEATRE, Parkland Plaza Shopping Center, 796-0022**

"Young Frankenstein" is going into its 15th week and may have become a permanent Columbia fixture. For what it is, this comedy is so perfect it's nearly a work of art. See it, if you haven't, at 1, 3, 5, 7, and 9.

JEFFERSON SQUARE THEATRE, Jefferson Square Downtown, 254-6731

"The Reincarnation of Peter Proud." Michael Sarrazin, Margot Kidder, and Jennifer O'Neill in an enjoyably awful concoction about a college professor who slowly discovers what an SOB he was in his previous life. Slight and unpretentious, but it's really pretty terrible. R. 1, 3, 5, 7, and 9.

MIRACLE THEATRE, 1228 Main Street, 256-1950

"Capone." A poor man's "Godfather," this movie purports to be a serious, "realistic" biography of the Prohibition gangster (i.e. we're told that he had syphilis) but the closest it approaches controversy is to have the thugs lapse into occasional Italian. Perhaps some defamation league ought to go after

Ben Gazzara, who turns Capone into a shallow nonentity and makes us forget his earlier work in the most embarrassingly bad performance so far this year. His role is complemented by a typically vacuous Susan Blakely (probably the most offensive of the models-turned-actresses) and producer Roger Corman ("The House of Usher" "The Pit and the Pendulum") whose idea of a plot is a series of bloody and ultimately boring shoot-outs. R. 1:30, 3:30, 5:30, 7:30, and 9:30.

PALMETTO THEATRE, 1417 Main Street, 254-5800

"Freebie and the Bean." A comedy in which the two fun-loving heros (Alan Arkin and James Caan) just happen to murder (known criminals only), brutalize, commit near rape, and demolish what seem to be dozens of cars. In the end, it's cynically shown to have all been a pointless game in a film that vies with "The Getaway" in presenting a new level of contempt for the sensibility of the audience. Rated R. The times are 3, 5, 7, and 9 — with no shows before 7 Monday through Thursday. The late show on the 16th and 17th is "Concert for Bangladesh."

PLAZA III THEATRE, 1323 Main Street, 254-5800

"The Four of Us" is a new sex comedy, apparently derived from "Bob and Carol and Ted and Alice." Rated R, with show times at 1:30, 3, 4:30, 6, 7:30, and 9.

RICHLAND MALL I THEATRE, Richland Mall, 782-2228

"The Cross and the Switchblade" is a Billy Graham produced morality tale starring the king of niceness, Pat Boone. PG. Shows at 3:20, 5:20, 7:20, and 9:20. No shows before 7 on Monday through Thursday.

(continued on page 11)

LAST WEEKEND

GAMECOCK

PARKLAND SHOPPING CENTER

Theatre

Cayce, S.C. / 796-0022

SHOWS

1 - 3 - 5

7 - 9

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE
SUITABLE FOR PRE-TEENAGERS

